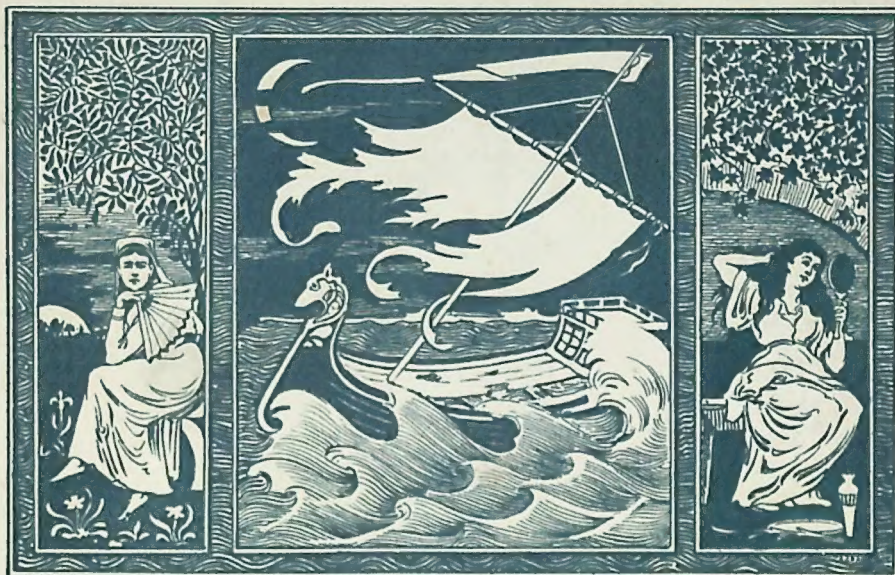


James Brown
1907

VS

SIR PATRICK SPENS.



A BALLAD
FOR BARITONE SOLO · CHORUS · & ORCHESTRA.
COMPOSED BY
W. AUGUSTUS BARRATT

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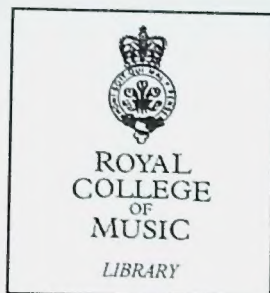
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Sir Patrick Spens.

A BALLAD.

For Baritone Solo, Chorus, and Orchestra.

Set to Music by

W. AUGUSTUS BARRATT.

(Op. 2.)

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*** Choral Societies wishing to perform this Cantata will please communicate with the Publishers.*



Sir PATRICK SPENS.

I.

The King sits in Dunfermline toun,
Drinking the bluid-red wine :
“ O where will I get a skeely skipper
To sail this ship o’ mine ? ”

II.

Then up and spake an eldern knight
(Who) sat at the King’s right knee—
“ Sir Patrick Spens is the best sailor
That ever sail’d the sea.”

III.

The King has written a braid letter
And seal’d it wi’ his hand,
And sent it to Sir Patrick Spens
(Who) was walking on the Strand.

IV.

“ To Noroway, to Noroway,
To Noroway owre the faem !
The King’s daughter to Noroway,
’Tis thou maun tak’ her hame !

V.

“ O wha is this has done this deed,
Has tauld the King o’ me,
To send us out this time o’ the year,
To sail upon the sea ? ”

VI.

“ Be’t wind or weet, be’t hail or sleet,
Our ship maun sail the faem ;
The King’s daughter to Noroway,
’Tis we maun tak’ her hame.”

VII.

They hadna’ sail’d a league, a league,
A league but barely three,
When the lift grew dark, and wind blew loud,
And gurly grew the sea.

VIII.

The ankers brak, and the tapmasts lap,
 It was sic a deidly storm;
 And the waves came owre the broken ship
 Till a' her sides were torn.

IX.

"O where will I get a gude sailor
 To tak' the helm in hand
 Till I get up to the tall tapmast,
 To see if I can spy land?"

X.

"O here are we, a' sailors gude,
 To tak' the helm in hand,
 Till ye get up to the tall tapmast;
 But we fear ye'll ne'er spy land."

XI.

He hadna' gane a step, a step,
 A step, but barely ane,
 When a bolt flew out the good ship's side,
 And the saut sea it came in.

XII.

O lang, lang may the ladies sit,
 Wi' their fans into their hand,
 Before they see Sir Patrick Spens
 Come sailing to the Strand.

XIII.

And lang, lang may the maidens sit,
 Wi' the gowd kaims in their hair,
 A' waiting for their ain dear loves;
 For them they'll see nae mair.

XIV.

Half owre, half owre to Aberdour,
 'Tis fifty fathom deep;
 And there lies gude Sir Patrick Spens
 Wi' the Scots lords at his feet.



SIR PATRICK SPENS.

BALLAD

for baritone solo, chorus and orchestra.

W. AUGUSTUS BARRATT.

Maestoso.

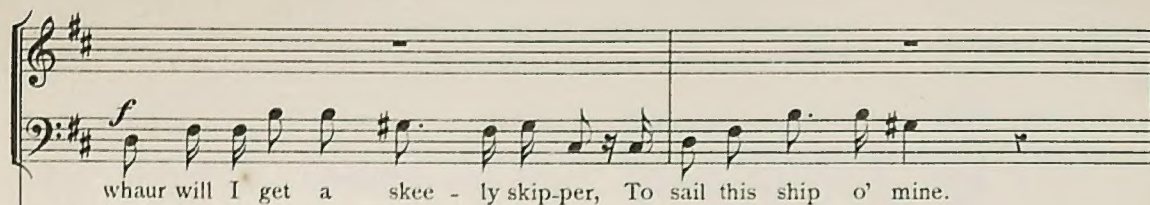
PIANO.

TENORS. 8^{ve} lower.

BASSES.

The king sits in Dunfermline toun, Drinking the blude red wine,

O



f
whaur will I get a skee - ly skip-per, To sail this ship o' mine.



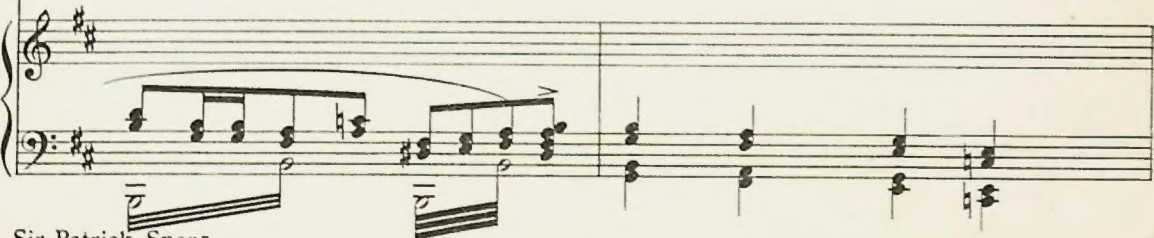
mf

TREBLES. *mf*
Then up and spake an eld - ern knight,
ALTOS. *mf*
Then up and spake an eld - ern knight,
TENORS.
BASSES. Who
Who



p

sat at the kings right knee, Sir Pat- rick Spens is the best sai - lor, That
sat at the kings right knee, Sir Pat- rick Spens is the best sai - lor, That



p

Sir Patrick Spens.

mf
The

ev-er sail'd the sea.

ev-er sail'd the sea.

king has writ-ten a braid let-ter And seal'd..... it wi' his

mf
The king has writ-ten a braid let-ter And seal'd..... it wi' his

and seal'd..... it wi' his

and seal'd it wi' his

hand, And sent it to..... Sir Pat - rick Spens, Who was

hand,..... And sent it to..... Sir Pat - rick Spens, Who was

hand,..... And sent it to..... Sir Pat - rick Spens, Who was

hand,..... And sent it to..... Sir Pat - rick Spens, Who was

walk-ing on the sand, To

walk-ing on the sand, To

walk-ing on the sand, To

walk-ing on the sand, To

8..... 5

Sir Patrick Spens.

f

Nor - o-way, to Nor - o-way, To Nor-o-way o'er the faem,..... The

Nor - o-way, to Nor - o-way, To Nor-o-way o'er the faem, The

Nor - o-way, to Nor - o-way, To Nor-o-way o'er the faem, The

Nor - o-way, to Nor - o-way, To Nor-o-way o'er the faem,..... The

8....

f marcato

f

king's daughter to Nor - o-way, 'Tis thou maun tak her hame,

king's daughter to Nor - o-way, 'Tis thou maun tak her hame,

king's daughter to Nor - o-way, 'Tis thou maun tak her hame, To

king's daughter to Nor - o-way, 'Tis thou maun tak her hame, To

ff

cres.

Noro-way, to Norway, To Noro-way, Thou maun tak her hame.

Noro-way, to Norway, To Noro-way, Thou maun tak..... her hame.

to Noro-way, to Nor o-way, Thou maun tak..... her hame.

to Noro-way, to Nor - o-way, Thou maun tak her hame.

BARITONE SOLO.

7

8...
cres.

Un poco piu lento.

mf *pp*

O wha is this has done this deed, Has

tauld the king o' me, To send us out this time o' the year, To sail up-on the sea? Be't

mf *cres.* *f*

wind or weat, be't hail, or sleet, our ship maun sail the faem, The

f risoluto

kings daughter to Nor-o-way, 'Tis we mauntak her hame.

To Nor-o-way, to Nor-o-way, To Nor-o-way o'er the faem, The

kings daughter to Nor-o-way, 'Tis we maun tak her hame.

Piu mosso.

Piano introduction in G major, 4/4 time. The music features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *p* (piano), *p̃* (pianissimo), and *mp* (mezzo-piano).

Vocal entry for the first four voices. The melody is in G major, 4/4 time. Dynamics include *mf* (mezzo-forte).

They had - na sail'd a

They had - na sail'd a

They had - na sail'd a

They had - na sail'd a

Piano accompaniment for the first vocal entry. The music features a flowing melody in the right hand and a supporting bass line in the left hand. Dynamics include *mf* (mezzo-forte).

Chorus: league, a league, a league but bare - ly three, When the

league, a league, a league but bare - ly three, When the

league, a league, a league but bare - ly three, When the

league, a league, a league but bare - ly three, When the

Dynamics: *cres.* (crescendo), *pp* (pianissimo).

Piano accompaniment for the chorus. The music features a flowing melody in the right hand and a supporting bass line in the left hand.

pp lift grew dark, And the wind blew loud, And gur - ly grew the

pp lift grew dark, And the wind blew loud, And gur - ly grew the

pp lift grew dark, And the wind blew loud, And gur - ly grew the

pp lift grew dark, And the wind blew loud, And gur - ly grew the

sf

pp

sea.

sea.

sea.

sea.

cres. - *poco* - *a* - *poco*

fff
The an-kers

fff
The an-kers

fff
The an-kers

fff
The an-kers

sempre cres. *fff*
Red.

brak the tapmasts lap. *ff* It was sic a deid - ly

brak the tapmasts lap. *ff* It was sic a deid - ly

brak the tapmasts lap. *ff* It was sic a deid - ly

brak the tapmasts lap. *ff* It was sic a deid - ly

fff *ff*

storm, And the waves cam owre, the bro - ken ship, Till

storm, And the waves..... cam owre, the bro - ken ship, Till

storm, And the waves cam owre, the bro - ken ship, Till

storm, And the waves cam owre, the bro - ken ship, Till

a' her sides were torn.

a' her sides were torn.

a' her sides were torn.

a' her sides were torn.

8

8

ff

un poco accelerando

13

BARITONE SOLO. (*Rec*) *f*

O whaur will I get a guid sai - - lor To

un poco accelerando
pp

The first system of the musical score. It features a baritone solo in the upper staff, starting with a rest followed by a series of eighth notes. The piano accompaniment is in the lower staves, with the right hand playing a complex, rapid figure and the left hand playing a simpler eighth-note pattern. The tempo marking 'un poco accelerando' and dynamic 'pp' are present.

tak the helm in hand? Till

The second system of the musical score. The baritone solo continues with a series of eighth notes. The piano accompaniment features a more complex figure in the right hand, including triplets. The dynamic 'f' is marked at the end of the system.

I get up the tall tap - mast, To see if I can spy

mp

The third system of the musical score. The baritone solo continues with a series of eighth notes. The piano accompaniment features a more complex figure in the right hand, including triplets. The dynamic 'mp' is marked at the beginning of the system.

land. Till I get up the tall tap - mast, To

The fourth system of the musical score. The baritone solo continues with a series of eighth notes. The piano accompaniment features a more complex figure in the right hand, including triplets. The system ends with a double bar line.

Sir Patrick Spens.

rall.

see if I can spy land.....

TENORS. *f meno mosso*

O here are we a' sai - lorsguid, To

BASSES.

O here are we a' sai - lorsguid, To

rall. *f* *meno mosso*

tak the helm in hand, Till ye get up the tall tap-mast, But we

tak the helm in hand, Till ye get up the tall tap-mast, But we

fear ye'll ne'er spy land.

fear ye'll ne'er spy land.

pp

He

pp

He

pp

He

pp

He

rall.

meno mosso *sempre pp*

had - na gane a step, a step, a step but bare - ly ane, When a

meno mosso *sempre pp*

had - na gane a step, a step, a step but bare - ly ane, When a

meno mosso *sempre pp*

had - na gane a step, a step, a step but bare - ly ane, When a

meno mosso *sempre pp*

had - na gane a step, a step, a step but bare - ly ane, When a

pp meno mosso *sempre pp*

cres. bolt flew out the good ships side, and the saut sea it came in.

cres. bolt flew out the good ships side, and the saut sea it came in.

cres. bolt flew out the good ships side, and the saut sea it came in.

cres. bolt flew out the good ships side, and the saut sea it came in.

Allegro agitato.

ff *poco a poco dim.*

pp

Adagio con espressione.

p espressivo

pp

mp

cres. *mf*

pp

pp *dim.* *ppp*

O lang may the la - dies sit, Wi' their
 O lang may..... the la - dies sit, Wi' their

mp
 O lang may the la - dies sit, Wi' their

mp
pp
 O lang may the la - dies sit, Wi' their

pp
 O lang may the la - dies sit, Wi' their

fans in - to their hands, their hands, Be - fore they see Sir
 fans in - to their hands, their hands, Be - fore they see..... Sir

dim.
 fans in - to their hands, Be - fore they see Sir

mf
 fans in - to their hands, Be - fore they see Sir

mf
p
 fans in - to their hands,..... Be - fore they see Sir

p
 fans in - to their hands,..... Be - fore they see Sir

Pat - rick Spens, Come sail - ing up the strand..... *rall.*

Pat - rick Spens, Come sail - ing up the strand,..... up the *rall.*

Pat - rick Spens, Come sail - ing up the strand,..... up the *rall.*

Pat - rick Spens, Come sail - ing up the strand,..... up the *rall.*

Pat - rick Spens, Come sail - ing up the strand.....

8.....

strand.

strand.

strand.

8.....

a tempo

pp

TREBLE I. *pp*

TREBLE II. *pp*

ALTO I. *pp*

ALTO II. *pp*

O

p dolce

lang may the maid - ens sit, wi' the

p dolce

lang may the maid - ens sit, wi' the

p dolce

lang..... may..... the maid - ens sit, wi' the

p dolce

lang..... may..... the maid - ens sit, wi' the

pp legato

gold kaims in their hair, A'

gold kaims in their hair, A'

gold kaims in their hair, A'

gold kaims in their hair, A'

cres. wait - ing for their ain dear loves, For

cres. wait - ing for their ain dear loves, For

cres. wait - ing for their ain dear loves, For

cres. wait - ing for their ain dear loves, For

un poco rall.

un poco rall.

un poco rall.

un poco rall.

cres.

un poco rall.

rall.
them they'll see nae mair.....

rall.
them they'll see nae mair.....

rall.
them they'll see nae mair.....

rall.
them they'll see nae mair.....

rall.

pp *rall.* *ppp*

TREBLE. *p* *espressivo*

ALTO. *p* *espressivo*

TENOR. *p* *espressivo*

BASS. *p* *espressivo*

Half owre, half owre to

Half owre, half owre to

Half owre, half owre to

Half owre, half owre to

Half owre, half owre to

ppp

Ab - er - dour,..... 'Tis fif - ty fath - om deep And

Ab - er - dour,..... 'Tis fif - ty fath - om deep And

Ab - er - dour,..... 'Tis fif - ty fath - om deep And

Ab - er - dour,..... 'Tis fif - ty fath - om deep And

f *mf*

f *mf*

f *mf*

f *mf*

ppp Timp. *ppp*

there lies guid Sir Pat-rick Spens,..... Wi' the scots lords at his

there lies guid Sir Pat-rick Spens,..... Wi' the scots iords at his

there lies guid Sir Pat-rick Spens,..... Wi' the scots lords at his

there lies guid Sir Pat-rick Spens,..... Wi' the scots lords at his

pp *rall.*

feet.....

feet.....

feet.....

feet.....

ppp *pp* *cres.* *mf*

rall. e dim.

Sir Patrick Spens.



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